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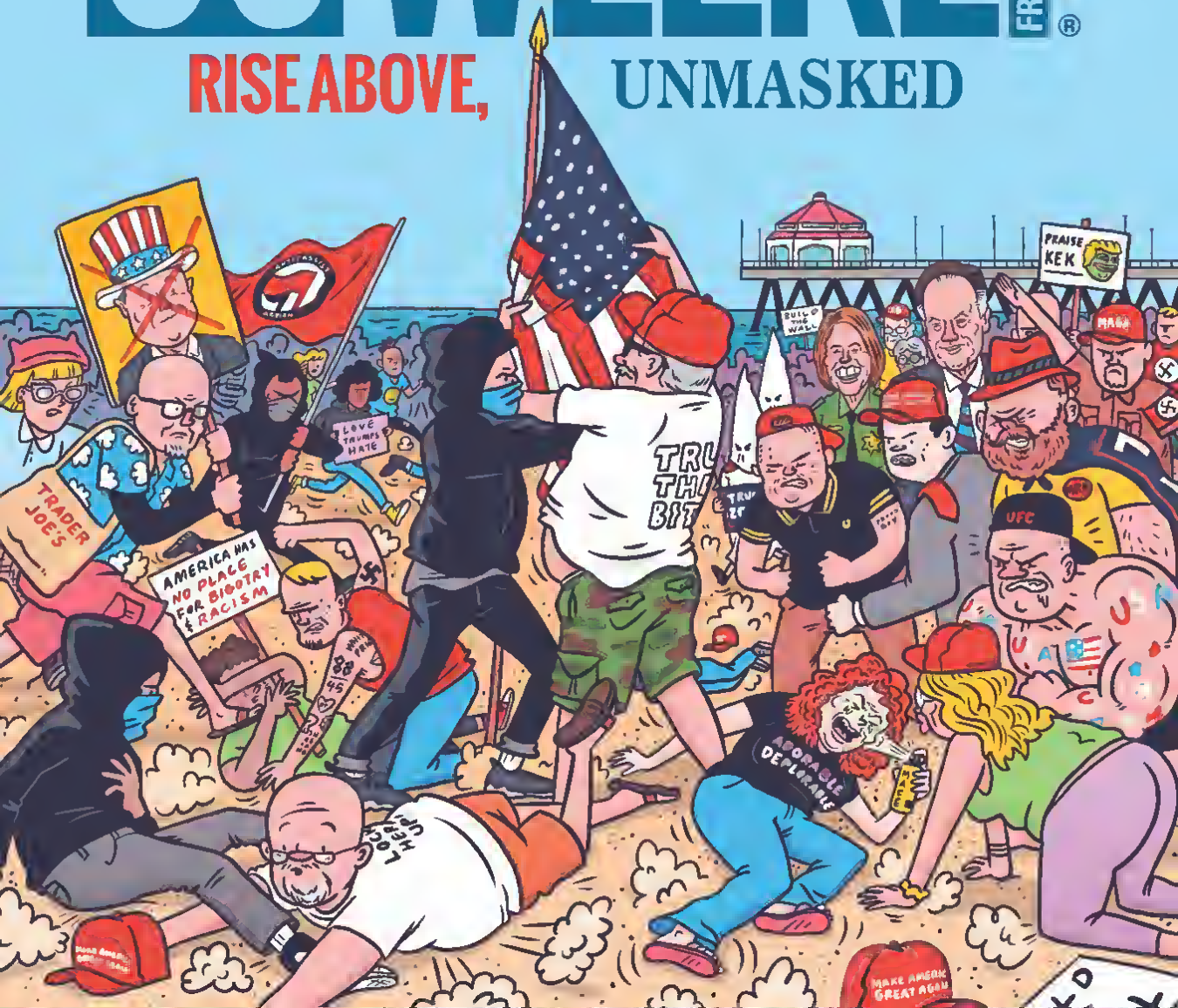

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TROPICALIA 2018

ISAAC LARIOS

up front

The County

08 | NEWS | Hawaiian Gardens cop-union boss/Garden Grove candidate was arrested for a DUI—but never prosecuted. By Gabriel San Román
08 | POLITICAL FOOTBALL | Dallas Cowboys vs. Philadelphia Eagles. By Steve Lowery
07 | A CLOCKWORK ORANGE | "American nationalist" Mike Cernovich of Laguna Niguel sat his sites on director James Gunn. An electronic billboard fires back. By Matt Coker
07 | HEY, YOU! | Sour punch By Anonymous

Cover Story

09 | FEATURE | A former *Weekly* intern recalls how his Surf City assault became a nationwide FBI criminal proba into a secretive alt-right group By Frank Tristan

in back

Calendar

13 | EVENTS | Things to do while surviving the mid-terms

Food

17 | REVIEW | Malibu Farm embodies all the best California-cuisine clichés. By Edwin Goei
17 | WHAT THE ALE | Welcome to the Woodcellar at Smog City Brewing By Greg Nagel
19 | LONG BEACH LUNCH | A Filipino Family Feast pops up at Lasher's Kitchen. By Erin DeWitt
19 | EAT & DRINK THIS NOW | URBANA puts its own spin on Mexi classics. By Greg Nagel

Film

20 | REVIEW | Orson Welles' *The Other Side of the Wind* does not blow By Matt Coker
21 | SPECIAL SCREENINGS | Compiled by Matt Coker

Culture

22 | ART | Our theater critic becomes an art critic in spite of himself. By Joel Beers
22 | ARTS OVERLOAD | Compiled by Aimee Murillo

Music

24 | PROFILE | To revive a storied venue, LBC Pastor Wayne Chaney mixes faith and fluidity By Nate Jackson
26 | PROFILE | Winds of Promise rediscover the fire and fraternity of the '80s hardcore scene. By Nate Jackson
27 | CONCERT QUICE | Compiled by Nate Jackson

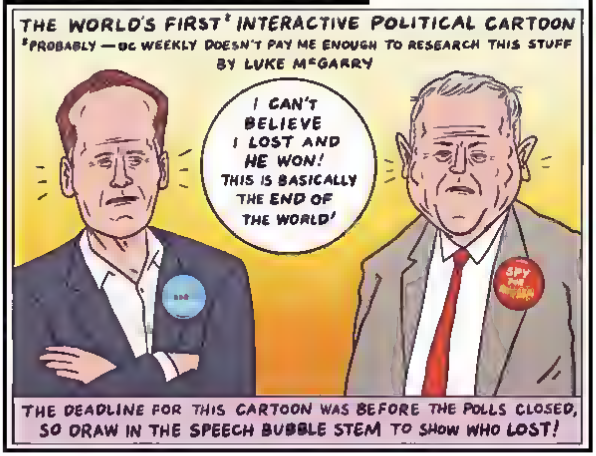
also

29 | SAVAGE LOVE | By Dan Savage
31 | TOKE OF THE WEEK | The Ghost MVL By Jefferson VanBilliard
34 | PARTING SHOTS | Big Adventure Fest. By Nate Jackson and John Gilhooley

on the cover

Illustration by Luke McGarry
Design by Richie Beckman

ORANGE FEATHERS »


THE WORLD'S FIRST* INTERACTIVE POLITICAL CARTOON
*PROBABLY — OC WEEKLY DOESN'T PAY ME ENOUGH TO RESEARCH THIS STUFF
BY LUKE McGARRY
I CAN'T BELIEVE I LOST AND HE WON! THIS IS BASICALLY THE END OF THE WORLD!
SPY PLANE
THE DEADLINE FOR THIS CARTOON WAS BEFORE THE POLLS CLOSED, SO DRAW IN THE SPEECH BUBBLE STEM TO SHOW WHO LOST!

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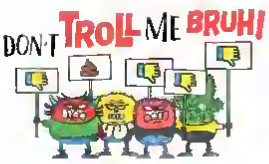

"Let that asshole Gabriel San Román know that the apostrophe above the A in his last name is probably bigger than his dick."
—Chuck Johnson (via Bob Urehmad) commenting on San Román's blurb in "OC's Scariest People of 2018."

Our response: Chuckie must still be mad our former editor once called him a "flea dick." As for the last name? It's an accent mark, not an apostrophe, *pendejo*!

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'My Record Is Clean'

How a Santa Ana cop-union boss/Garden Grove candidate was arrested for DUI—but never prosecuted

BY GABRIEL SAN ROMÁN

Gerry Serrano held dual ambitions this election season. As president of the Santa Ana Police Officers Association (POA), the powerful union at his helm spent almost half a million dollars this year to get a slate of preferred City Council candidates to join cop-friendly council members Jose Solorio and Juan Villegas and Mayor Miguel Pulido, who won election in 2016 when the union spent about $400,000 on all races. Meanwhile, Serrano made his own bid to become a councilman in Garden Grove's District 1, following incumbent Kris Beard's decision to not seek re-election. As of press time, with all 16 precincts reported, Serrano lost to George S. Brietigam III.

The Garden Grove Police Officers Association endorsed him, and the Association of OC Deputy Sheriffs and the Los Angeles School Police Association have contributed to Serrano's campaign. So has Solorio's campaign committee in a tit-for-tat, since he received the Santa Ana POA's backing in 2016.

In both cities, a familiar campaign platform emerged for Serrano: public safety. The police sergeant pledged to hire more officers in Garden Grove, just as POA-backed candidates in cash-strapped Santa Ana have done. It's a campaign promise Serrano can bolster with decades of law-enforcement experience.

But public safety must have been far from Serrano's mind on Oct. 9, 2011, when Westminster police arrested him for a DUI after he plowed into the back of a Subaru Impreza carrying two passengers, including a 7-year-old.

Police and traffic-collision reports obtained by the *Weekly* show how what might have been a simple exchange of information following a fender bender took a strange and hostile turn.

As recounted by the Impreza driver, Serrano became nervous when the man's then-wife quickly called Westminster police. He told officer Paul Walker that Serrano begged to resolve the situation without police and even offered money to take care of the damage.

But then nervousness gave way to belligerence, he said. Serrano disrespected his wife while slurring his speech. A dispatcher cautioned the victim to stay put, which he did.

But Serrano didn't. According to the other driver's then-wife, Serrano said something about having to get to his daughter's game in Huntington Beach before pitching an index card with his contact information into their car and fleeing the scene. The Impreza followed the pickup truck but lost the trail; police told the man to go to an IHOP, where he met Walker.

AS A WHISTLE

GERRY SERRANO FACEBOOK CAMPAIGN PAGE

While conducting the investigation, Walker received a call from then-Westminster detective Benjamin Jaupream; Serrano called the detective while away from the scene and had been instructed to return.

Serrano told Walker that the other driver slammed on the brakes, giving him no chance to avoid a collision, and that the other driver had threatened to beat him up. "I could smell the odor of an alcoholic beverage coming from his breath," Walker wrote. "I asked him to remove his sunglasses, and he did. At that point, I noticed Serrano's eyes appeared watery and bloodshot and his speech was slurred."

Serrano denied drinking anything alcoholic, but an unconvinced Walker had Serrano follow his finger with his eyes. Serrano failed the first time around, when Walker tried a second time, per his report, Serrano put his red baseball cap back on and quit a few seconds into it.

Serrano then proceeded to lecture Walker. Boasting about a 20-year career in law enforcement, he said the other driver should be under arrest for criminal threats, using police code. That prompted the Westminster cop to ask why he didn't bother calling police if he believed he was the victim of a crime. Serrano countered by noting his call to Jaupream on the professed grounds of wanting the number for Huntington Beach police.

The claim seemed nonsensical, and Walker took it as further evidence of intoxication, especially since Serrano swayed around in a circular motion and appeared tired. "It has been my experience that people impaired by alcohol will often make irrational statements that don't make sense to others," Walker wrote.

Oh, and Serrano refused to take any field sobriety tests.

And then officers found an open, empty flask in the glove compartment of Serrano's Chevy pickup.

Walker officially arrested Serrano for driving under the influence and hit-and-run misdemeanors. Cuffed, Serrano decried a thin blue betrayal, according to the report.

At the Westminster jail, Walker claims, Serrano tried to "chest bump" him, flipped him off once out of cuffs and called him a "piece of shit."

"I ignored Serrano as I believed it was simply the alcohol that was impairing his judgement," Walker wrote. But Serrano's supposed antics couldn't be ignored when it came to him refusing a blood or breath test. Lynn Fulton, a licensed vocational nurse, readied to perform a forced blood draw when Westminster police had to take a second-look. "Based on Serrano's behavior in jail, it was determined unsafe for Fulton to perform the test," Walker wrote.

That decision allowed Serrano to walk away from his arrest with no criminal charges.

"I can confirm this case was received and rejected due to insufficient evidence," said OC district attorney's office spokeswoman Michelle Van Der Linden. "A [field sobriety test] was not conducted, and blood was not taken, so there was no evidence to prove the case beyond a reasonable doubt."

To this day, Serrano denies any wrongdoing. "In 2011, I was involved in a non-injury traffic accident, and it was determined I did not break the law," Serrano claimed in an email. "My record is clean."

GSANROMAN@OCWEEKLY.COM

POLITICAL FOOTBALL

» STEVE LOWERY

Dallas Cowboys vs. Philadelphia Eagles

Dallas update: Perpetual fear machine/North Korean News Service groupies FOX News has your Pop-Pop all upset that the good people of Texas are about to be inundated/attacked by a migrant caravan portrayed as one-part Hannibal's army and one part disease parade. Of course, the only thing FOX News hates more than diseased migrants is actual facts about those people: the facts being that the Million Migrant March has dwindled to about 3,500 tired, hungry people, nearly three quarters of which are children. As for the diseases they carry, specifically small pox, which keeps getting bandied about, yeah, that was eradicated nearly 40 years ago. Of course, Pop-Pop sees the dark and sinister hand of George Soros in all of this, and he's grateful his president is sending the troops down to the border—a whoooooole bunch of troops if Donald Trump has his way. See, because ol' Draft Dodger Donnie has a feeling deep in his bone spurs that trouble is afoot. That's why he wants to give the troops the okay to shoot at anyone throwing a rock because he considers a rock a deadly weapon. You know what he doesn't consider a deadly weapon? A gun.

Philadelphia update: The thing about Philadelphia is: it's not as Philadelphia as you think. Yes, it booed Santa Claus, and yes, its cultural currency runs the gamut of sandwiches and sandwiches with Cheez Whiz, but that's really unfair to the city that is somewhat less horrible than you think. First off, Philadelphia actually has a rich history of firsts: first newspaper, first zoo, first medical school. In fact, did you know that one out of every six doctors in the U.S. are trained in Philly—which probably explains why so many MDs answer patients' questions with "Diagnosis? Yeah, I think you got a bad case of the *Shut The Fuck Ups!*" Pop-Pop's favorite Philadelphia product is Bill Cosby, who he thinks put the young people in their place, especially those punks with their pants and their talking music. Where can you go see Bill Cosby? Does he ever play Branson? Oh, Pop-Pop. **Root for:** Philadelphia. And tell Pop-Pop if he's concerned about disease, he should forget migrants and worry about (Jenny) McCarthy.

LETTERS@OCWEEKLY.COM

Guardians of the Billboard

» MATT COKER

GUNN FOR REHIRE

MINGLE MEDIA TV

For those sets of eyes that wandered over to this space expecting another Dana Watch column, I have good news and bad news. The good news is you will no longer be subjected to my weekly droolings involving a certain Orange Coast congressman (R-Putin's Cornhole). The bad news is you will still be subjected to my weekly droolings on all kinds of other topics.

First up is a digital billboard that appeared Oct. 29 at 13451 Newhope St., Garden Grove, where it is scheduled to remain through Nov. 25.

Against a cosmic cluster worthy of an L. Ron Hubbard manifesto cover are the words "Save the Galaxy" in small type, "James Gunn for Vol 3" in large type and "RehireJamesGunn.com" along the bottom.

Gunn is the 52-year-old filmmaker who wrote and directed Marvel Cinematic Universe's *Guardians of the Galaxy* and *Guardians of the Galaxy Vol. 2*. He had been set to helm *Vol. 3* until July, when he found himself in the cross-hairs of Laguna Niguel's Mike Cernovich.

Self-described as being "new right" and an "American nationalist," but labeled as "alt-right" and a male supremacist by others, Cernovich is best known for regularly hosting InfoWars' *The Alex Jones Show* and spreading the Pizzagate conspiracy theory, which alleged Hillary Clinton's campaign manager John Podesta operated a child-sex-trafficking ring out of a Washington, D.C., pizzeria basement.

Cernovich—a onetime rape suspect who, after the charges were dropped, made a mission of investigating sexual-assault and child-molestation allegations and once said, "Date rape does not exist"—dug up and reposted tweets Gunn put up years earlier joking about rape and pedophilia.

That led to calls on Disney, which owns Marvel Entertainment, to fire Gunn as the *Guardians of the Galaxy Vol. 3* director. Disney did just that on July 20, and 10 days later, Gunn received a joint letter of support from the franchise's cast members, including Chris Pratt, Zoe Saldana, Dave Bautista, Bradley Cooper, Vin Diesel and Michael Rooker.

The firing also led to a grassroots rehiring campaign that included a group of fans raising nearly $5,000 through GoFundMe.com to post the digital billboard that can be viewed from the eastbound 22 freeway just before the Harbor Boulevard exit.

Take the exit and head four miles north on Harbor, and you will reach the front gates of Disneyland, proving yet again it's a small world after all.

MCOKER@OCWEEKLY.COM

BOB ADL

HeyYou!

» ANONYMOUS

Sour Punch

You were the guy with no costume and a skateboard who lined up with a bunch of trick-or-treaters in front of our house while my son was handing out candy. You took a Sour Punch from the basket. "Sour punch," you said. "It's my favorite because I am very sour and I like to punch." Then you just stood there, leering at people.

"Be safe, buddy," I told you. And I was glad you kept walking. Thanks for keeping Halloween creepy dude.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com

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RISE ABOVE, UNMASKED

A former *Weekly* intern recalls how his Surf City assault became a nationwide FBI criminal probe into a secretive alt-right group

BY FRANK TRISTAN

ILLUSTRATIONS BY BICHIE BECKMAN

It is the afternoon of March 25, 2017, and I'm surrounded by pissed-off Donald Trump supporters accusing *Weekly* photographer Brian Feinzimer of hitting a woman. I'm thinking, 'Fuck, we're about to get jumped.' One such supporter suddenly charges into Feinzimer, so I stretch out my arm to defend him, only for the attacker to turn his attention on me and start throwing punches at my face. While the organizer of this Huntington Beach pro-Trump rally and march, Jennifer Sterling, attempts to stop my first attacker, Rise Above Movement member Tyler Laube runs in to lob some cheap shots at me. Sterling tries to protect me from the blows. An antifa protester named Jessica Aguilar comes to my rescue. She jabs at Laube's face while another antifa member pepper-sprays the crowd.

The tactic buys enough time to save me and Feinzimer from the mob, although the spray unfortunately hits Sterling Feinzimer and fellow photographer Julie Leopo pull me away during the scuffle. The mob turns to chase the antifa members who saved us. Nobody knows it yet, but this is the precise moment when the neo-Nazi fight club we now know as Rise Above Movement (RAM) made its ignominious public debut.

Last month, the FBI made headlines when it arrested eight members or associates of the Huntington Beach-based hate group for allegedly violating federal rioting laws. The charges came after a year-long series of investigative stories into two violent neo-Nazi groups (RAM and Atomwaffen) by *ProPublica* reporters A.C. Thompson, Ali Winston and Darwin BondGraham. Both the FBI affidavit and the *ProPublica* investigations cited the violence perpetrated by the group at the Huntington Beach march at which I was assaulted.

While the *Weekly*'s original reporting earned online harassment and accusations of being fake news, these investigations confirm what we've said since the beginning: Neo-Nazis came to Huntington Beach with the specific goal of beating up any counterprotesters who happened to show up. These angry young men who first appeared in Surf City would later take their hate-filled act to Charlottesville, where a pro-Trump "Unite the Right" rally attracted hundreds of Klansmen and tiki-torch-carrying alt-right protesters and resulted in the death of an anti-racism counterprotester.

Despite RAM's violent actions in Orange County, no one other than Aguilar, the antifa counterprotester who tried to defend me, has been charged with a crime by Orange County law enforcement. Thanks to some determined reporting, however, the FBI finally did what OC cops failed to do. Of the eight people arrested by the feds so far in connection to the violence in Charlottesville and elsewhere, we can now confirm that at least five (Laube, Robert Boman, Robert Rundo, Benjamin Daley and Thomas Gillen) were present on the day of the Surf City march and that four RAM members committed acts of violence.

Back on the beach, as the alt-right mob chases down the anti-fascists, Boman kicks one of the antifa protesters, then Daley begins using the "DEFEND AMERICA" sign the group is carrying to hide his strikes at Aguilar. She attempts to fight back, only to get tackled and punched to the ground by a Trump supporter. She hops back up, as RAM moves in to attack the other two antifa members. RAM leader Rundo punches one of them, then knocks the other to the sand, at which point he begins pummeling the pepper-spraying antifa member on the ground. While Aguilar tries to help her comrades, members of RAM grab her and Daley drags her to where police officers are standing. She is arrested.

The pepper-spraying antifa guy escapes from Rundo. I help him up, and he attempts to flee. Immediately, a Trump supporter hits him with a flag. Then another RAM member throws a rock at his chest. Finally, the California Highway Patrol takes the antifa protester into custody.

Now, Laube and the rock-thrower are in my face, angrily taunting me. Protester Nau Hutzilopochtli joins me, holding a phone that records the action. Spooked, Daley attempts to reel in his boys.

"We see you, dawg," he says.

"Fuck *la raza*," says another RAM member.

I realize I'm dealing with a racist gang of white men. So I begin to memorize all of their facial features, their South Bay tattoos and other distinctive marks.

I'm going to find out who these men are.

Laube and the rock-thrower make one more attempt to intimidate me on the beach before finally fleeing. *OC Weekly*'s then editor-in-chief Gustavo Arellano holds off on publishing anything the same day, directing us to first attempt to discover the identity of the attackers. Thus begins an investigation into the membership of RAM, also known as the "DIY Division," this new brand of alt-right fight club that has seized on Trump's election to make their presence felt on the front lines of an ongoing culture war.

Everybody on staff began digging. I found several members of the group within a few days simply by searching through social media and checking all the hashtags, geotags and comments on posts about the event, even friend lists. A RAM associate had commented on a Facebook post about someone dubbed "Based Elbow Man," identifying the man as his friend "Rob" Rundo; from there, I was able to track down several members of the group in his friend list. Then, on an Instagram post showing Laube being punched in the face by Aguilar, Laube commented, "lol I know that guy," adding an emoji of a winking face with its tongue sticking out.

Arellano used his identity-database resources to verify that Laube, a then-21-

» CONTINUED ON PAGE 10

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RISE ABOVE, UNMASKED

» FROM PAGE 9

year-old Redondo Beach man, was actually on probation the day of the march, thanks to a 2015 robbery conviction.

Scrolling through members' Facebook profiles revealed anti-Semitic and racist posts, as well as well-known alt-right tropes such as Boman's "Da Goyim Know" sign from the rally, all of which confirmed we were dealing with a neo-Nazi group.

Social-media searches turned up images of the group posing with members of the violent skinhead gang Hammerskins. We couldn't identify everyone in the group, so we gave everything we had to Southern Poverty Law Center's blog *Hatewatch* for its April 7, 2017, story. The violence at the April 15, 2017, "Battle of Berkeley" gained the group more fame, yet word online said their leader "Based Elbow Man" had been arrested. I checked the list of the arrestees and narrowed things down to the only possible suspect: Robert Rundo of San Clemente. I couldn't clarify with 100 percent accuracy that this was his real name, so I drove to San Clemente High School to look at yearbooks in hopes of finding a picture that matched the name. No luck. We knew he had priors, yet police departments were unwilling to share his mugshot.

Without a leader of the group to name, the story went cold.

For the next couple of months, I turned my attention away from RAM to aid Gabriel San Román in his investigation into OC's alt-right movement. But I continued to keep an eye on RAM as it grew stronger. The Northern California Anti-Racist Action (NoCARA)'s July 2017 piece on RAM became critical in identifying the Hammerskin members and establishing an official connection between the two groups. RAM crossed paths with our reporting on Johnny Benitez's vigils for the victims of illegal immigrants, and the *Weekly* caught Hammerskins attending the Aug. 20, 2017, America First! Electric Vigil in Laguna Beach.

After the Charlottesville event, I pored over pictures online from the notorious march. I easily spotted Daley's mustard-yellow haircut in the crowd and Gillen's giant forehead. The timing matched up perfectly when our now editor-in-chief Nick Schou arranged a meeting with *ProPublica*'s Thompson and Winston on Sept. 12, 2017. "The foundational reporting [on RAM] was done by [the *Weekly*]," Thompson says. "If you hadn't identified the group from the jump after the Huntington Beach rally, I don't know that any of this stuff would've happened, or it would've taken a lot longer for people to figure out who they were."

On Oct. 19, 2017, *ProPublica* published "Racist, Violent, Unpunished: A White Hate Group's Campaign of Menace," exposing RAM in a much deeper way by digging up members' prior criminal histories and naming key members of the group. The reporters even snagged an interview with one of the RAM's mysterious founders in Orange County. When the *Weekly* first looked into the group, its numbers appeared to be no more than 10, but, as *ProPublica* revealed, its ranks had grown to include at least 50 people. The piece also shined light on the inaction of police departments in pursuing charges or investigating RAM, calling out the California State Parks Police's failure to investigate the group's violent actions at the HB MAGA March despite being aware of the assault against me.

While the piece didn't stop RAM, it put them under a national microscope, with thousands of shares of the article across social media. "What we wanted to do was look at the people who didn't want to be in the spotlight, but wanted to engage in violent criminal activity," Thompson says. "Expose those people, name those people and identify what they had done—that was sort of a driving impetus for us."

One of the difficulties we reporters faced in chasing this story was identifying members who hid behind masks and goggles. It wasn't until July 2018 that RAM member Michael Miselis was revealed by *ProPublica* and *Frontline* to be a Ph.D candidate at UCLA and a security-clearance-possessing systems engineer at defense contractor Northrop Grumman. He lost his job the day after that report was published, according to *ProPublica*'s follow-up story, which also uncovered RAM's trip to Europe in which it linked up with various Euro white-supremacist groups. The 2018 version of the organization had expanded with a clothing brand dubbed "The Right Brand." Profits from the Huntington Beach-based venture helped to pay for the group's "activism" and any legal expenses that might arise.

The final blow to the group came with the Aug. 7, 2018, Thompson-narrated PBS *Frontline* documentary *Documenting Hate: Charlottesville*, which focused on RAM and Atomwaffen. Less than two months later, the FBI arrested Daley, Gillen, Miselis and Cole White for violating federal rioting laws. Within four weeks, four more members or associates were taken into custody, including Rundo, Boman, Laube and Aaron Eason.

While RAM members currently face charges, it's yet to be seen if they will stick. The affidavits included private

communications between members, and Thompson believes more will be revealed about the mysterious group during the court proceedings. "The question that I'm wondering about is what are the other members going to do now," he says, "and are they going to keep up the fight, or are they going to kind of disappear?

"Particularly the guys who haven't been arrested," Thompson adds. "I think it's a question of whether they're going to be nervous because they've seen all their colleagues get wrapped up and they're going to lay low or they're going to fight back in some kind of way that's going to be scary and ugly."

Though the FBI finally nabbed the person who attacked me and my fellow Weeklings, as San Román pointed out in his Oct. 29 blog post, it took the feds to come in and do the job local law enforcement wouldn't. The day of the MAGA March, the California State Parks Police did little to stop the violence and arrested mostly individuals who were actually victims of attacks from the alt-right. It didn't investigate the assault against me, with regional superintendent Captain Kevin Pearsall citing a lack of resources despite being given evidence by Arellano. Even Alameda County prosecutors dropped charges against Rundo for assaulting an officer and resisting arrest.

At the Oct. 29 screening of *Documenting Hate* at Chapman University, some of the questions by audience members focused on who the hell we turn to in the face of violent white supremacists if the police won't act. "Part of why the group was able to grow and sustain itself," Thompson says, "is because it was basically able to operate with impunity for quite some time. So they were able to go to these events, get into these violent altercations, celebrate them and build their rep in the underground scene."

The only person from the march the Orange County district attorney's office (OCDA) continues to pursue a charge against is Aguilar, who allegedly slapped Laube twice after he called her a "bitch." The case has seen two prosecutors come and go, a battery charge was dropped from the complaint after I worked with her lawyer, James Segall-Gutierrez, to provide video evidence proving she had been misidentified.

Despite a story by Arellano last year for the *Weekly* and again last month in *Capital & Main*, the OCDA won't drop the charge against Aguilar. Her arguably brave actions on the beach in defense of not only myself, but also her fellow protesters should be celebrated. While I owe all of those who helped me on the beach a debt of gratitude, she paid the highest price for the most courage. I hope she gets the justice she deserves.

The MAGA March remains relevant. The attack on us Weeklings made the national database documenting crimes against journalists. During June's failed attempt to prevent Josh Newman's recall, friends sent me a commercial that used video of me getting attacked to urge people to vote No and take a stand against Trump's America. It was also cited in a proposed Journalist Protection Act by Bay Area congressman Eric Swalwell, who also mentioned the attack in his press release. When the second set of charges against RAM hit the news, *Democracy Now* invited me to be on the show with Amy Goodman, but I replied two hours too late.

Thompson notes a tilt toward political terrorism, underground activity and lone acts of violence, including the recent Pittsburgh synagogue shooting. He shared on Twitter that he'd interviewed a prominent white supremacist who told him to expect more massacres.

The next *Documenting Hate* episode is subtitled *New American Nazis* and will tackle white supremacists' connection to the military. It's set to premiere on Nov. 20 on PBS.

At the previous episode's Oct. 29 screening, audience members were left with concerned expressions and shocked reactions during the panel discussion. In response to moderator Dr. Lisa Leitz's question regarding what to do about the growing threat of violence from white supremacists, Arellano said, "The most important thing is to shed light.

"Back when I was at the *OC Weekly*, we'd always get criticized. 'Why are you reporting on these fringe groups? They don't matter; they don't do anything at all. They're losers,'" he explained. "And our response was 'Yeah, they're losers, but somebody needs to keep an eye on them, and more importantly, somebody needs to expose them.' As a reporter, you have to be able to expose these people, and you can't stop."

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fri/11/09

[THEATER]

See You On . . .
Darkside

Back by popular demand, this play by acclaimed playwright Tom Stoppard makes its way to the Found Theatre for another run this month. Just as the title hints, *Darkside* incorporates some of the themes present in Pink Floyd's seminal 1973 album, *Dark Side of the Moon*, into its story. Fleeing their past, Emily McCoy and her nameless companion (he's called only the Boy) become caught up in a big-city world where greed and corruption run amok. While it uses some of the source material's music, *Darkside* isn't a musical and doesn't incorporate the album's lyrics into its dialogue, but it nevertheless employs some of its relevant themes for resonance in its new context. Check out this visionary new look at a beloved conceptual album, but note that fog, strobe lights and lasers will be in use.

Darkside at the Found Theatre, 599 Long Beach Blvd., Long Beach, (866) 811-4111; thegaragetheatre.org. 8 p.m. Through Dec 1. $18-$30. —AIMEE MURILLO

[FILM]

WHO DONE IT?
Clue

The "murder-mystery spoof" had its heyday in the 1970s, with mega-hits *Murder By Death* and *The Cheap Detective* and while it took almost 10 more years to add to that cannon, director Jonathan Lynn did it—with the lead pipe, in the conservatory. Based on the Parker Bros. board game and written by Lynn and John Landis, *Clue* also features Eileen Brennan, who starred in those '70s spoofs, and sports a cast of other top comedians, including the illustrious Madeline Kahn, Tim Curry, Michael McKean, Lesley Ann Warren, Martin Mull and cult favorite Christopher Lloyd. There are three different endings in homage to the game, plenty of painfully good puns innuendos and brazen scenery chewing. Filmmaker Jeff Smith will be on hand to talk about his documentary on the film, as well as record fan testimonials.

Clue at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 8 p.m. $7-$10. —SR DAVIES

sat/11/10

[THEATER]

LIKE, OMG!
Legally Blonde, the Musical

Not since Frank and Moon Zappa sent up Valley girls has irony engaged esteem-building with such unguarded vigor—that you can dance, or sing or clap along to. Audiences worldwide have filled theaters to see and, weirdly, celebrate the iconic fictional character Elle Woods in the musical version (after a novel and films) of *Legally Blonde*, a story of class comeuppance orchestrated by a Malibu girl rejected by her Brett Kavanaugh-type fiance yet cheered on by her Delta Nu Sorority sisters, whose worldviews evolve from their hilarious early assessment of a romantic ideal: "You're just like that couple from *Titanic*! Except no one dies." UC Irvine's thespians make it easy to laugh both at and with our heroine.

Legally Blonde, the Musical at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 824-2787, www.arts.uci.edu. 8 p.m. Through Nov 18. $12-$25. —ANDREW TONKOVICH

[ART]

In Good Hands
Tattoo Performance: Kari Barba

The modern tattooing world owes a lot to legend Kari Barba, one of its most influential pioneers. Having set off on her tattooing journey during her late teen years, Barba had to fend off sexism within the industry to stay afloat, but now she owns and operates the long-running Outer Limits Tattoo (with locations in Costa Mesa and Long Beach). As part of the current tattoo exhibit "INK," the Museum of Latin American Art presents a world-class demonstration by Barba on her artform. Barba will give preselected, lucky volunteer Virginia a tattoo and field questions from the audience, as moderated by museum staff. Come see a living legend and trailblazer work her magic live. Space is available on a first-come-first-serve basis.

Tattoo Performance: Kari Barba at the Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689; www.molaa.org. 11 a.m. $10. —AIMEE MURILLO

sun/11/11

[CONCERT]

Take Our Hearts

The Black Lips

For anyone of a certain age, learning that the Black Lips have been playing together for nearly 20 years could be shocking, if not sobering. Their wild live show and a blend of psych, garage, lo-fi and punk rock have won them fans beyond the Burger Records set. If you've yet to be informed, the Lips' shows include every possible shock tactic you can imagine at a punk show—like a modern-day GG Allin. It's been a while since they released an album, but the band continue to bang out singles, so expect some new material that will have the mosh pit swirling, even at a venue of this size.

The Black Lips, Iceage and Surfbort at Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com. 9 p.m. $20. 21+. —WYOMING REYNOLDS

[DANCE]

A New Take

The Hip Hop Nutcracker

Despite the fact that the classic Tchaikovsky-scored ballet has been choreographed with numerous modern styles the world over, a hip-hop version is something new. *Nutcracker* purists should maybe sit this one out, but for anyone intrigued by the idea: See some holiday-inspired poppin' and lockin' by 12 talented dancers who lay the scene in modern-day New York City, while DJ Boo, guest MC Kurtis Blow and electric violinist Jarvis L. Benson team up to give Tchaikovsky's composition a 21st-century treatment. What does stay consistent with the original, however, is its warm salute to the holidays, so check out this noteworthy performance that aims to bring its own message of community and togetherness.

The Hip Hop Nutcracker at the Long Beach Convention Center Terrace Theater, 300 E. Ocean Blvd., Long Beach, (562) 436-3636; hiphopnutcracker.com. 7 p.m. $33-$95. —AIMEE MURILLO

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mon/11/12

[LITERARY EVENTS]

Laughing Matters

Humor Writing—Where to Begin

Sure, you might think you're a laugh riot because you're a crack up at parties, but to professionally dish out humor through the written word takes style, panache and a dash of literary grace. Learn how to master the art of humor writing at tonight's workshop, where you'll learn tips and techniques from UCLA and Upright Citizens Brigade alum Lydia Oxenham. Whether you've got ambitions of becoming the next David Sedaris or you just want to nail down your funny idea or anecdote into a well-told tale, the journey begins here.

Humor Writing—Where to Begin at 1888 Center, 115 N. Orange St., Orange, (657) 282-0483, 1888.center. 6:30 p.m. $10. —AIMEE MURILLO

tue/11/13

[CONCERT]

Ska'd for Life

The Selecter

Of the many leaders of the two-tone ska revival, Pauline Black—the undisputed First Lady of Ska—has been a champion of the genre since its exciting crossover with late-70s punk, when she formed the Selecter in her native England in 1979. Her Rude Girl flair has adapted with the times, and when not fronting the group, Black works as an accomplished actress for theater and television. Despite many shakeups in the lineup and reformations, Selecter are still delivering electric performances worldwide.

The Selecter with the Delirians at the House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, (714) 520-2334, www.houseofblues.com/anaheim. 7 p.m. $32.50. —AIMEE MURILLO

wed/11/14

[THEATER]

NOW SERVING
Waitress

Just in time for "Naughty Pumpkin Pie" season, the slightly dysfunctional but entirely charming *Waitress* comes to the Segerstrom Center. This is the story of Jenna, a waitress with a divine talent for making pies, which she names things such as "I Hate My Husband Pie" or "Fallin' in Love Chocolate Mousse Pie"—both situations she's found herself in. She's pregnant by her hateful husband and falling in love? Well, that's with her doctor. Based on the 2007 indie film starring Keri Russell, this Broadway adaptation took Adrienne Shelly's small-town story and set it to music. Not only does *Waitress* boast an original score by Grammy nominee Sara Bareilles, but also the *entire* creative team is female. Fun fact: Those are mostly real pies used in the play, curated by an actual pie consultant.

Waitress at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through Nov. 25. $29-$109. —ERIN DEWITT

[COMEDY]

Laugh Until You Cry
OC Comedy Festival

Through Nov. 18, the OC Comedy Festival runs through various venues in Orange County, where you can check out sketch-comedy groups, improvisers, standup comedians and all manner of broad comedy types tickling your funny bone with some much-needed comic relief during these strange times. Today, you can head to Huntington Beach's Amazing Comedy Theater for a full evening's worth of shenanigans, from standup showcases to visiting sketch-comedy group 301 Views. This New York group's set is bare-boned, with few to zero props or backdrops for their themed situational humor, but their imaginations and immersive techniques are something to see. Check them out tonight and throughout the weekend; see the full schedule for the fest's full lineup.

OC Comedy Festival at Amazing Comedy Theater, 19480 Beach Blvd., Huntington Beach; occomedyfestival.com. 6 p.m. Through Nov. 18. $15. 18+. —AIMEE MURILLO

thu/11/15

[THEATER]

Making a Witch
Afflicted: Daughters of Salem

Those up on their U.S. history, as well as those who've read and seen Arthur Miller's play *The Crucible*, know that the black stain on American history known as the Salem witch trials started with the conniving of a group of teenage girls. *Afflicted: Daughters of Salem* is a play by Laurie Brooks that shines a light on the repressed lives of the teens, whose spiritual and creative stifling—thanks to life in an oppressive Puritan community—resulted in their transformation into manipulative and, ultimately, lethal vixens. Talk about girls gone bad—they don't get much badder!

Afflicted: Daughters of Salem at La Mirada Theater, 14900 La Mirada Blvd., La Mirada, (714) 994-6310, lamiradatheatre.com. 7 p.m. $15-$140. —SCOTT FEINBLATT

[ART]

OFF THE WALL
'AEROSOL: The Graffiti Effect'

Santiago College is in the final days of its first graffiti exhibit, so make sure you take the time to see it before it's gone. (It's never been much of a permanent artform, anyway.) "AEROSOL" has an enthusiastically local focus, and one of the featured artists is the very local XPLODE of the historic CBS crew, itself the subject of a documentary last year. He's a figure of note and than some in several underground art scenes in OC, and he has been covered often in *OC Weekly* under this name or one of his others. He's also a tireless proponent of OC graffiti culture, and he'll be joined by CBS BOISE and BOOH from the just-as-historic AWR. "AEROSOL" also features collaborative work by Rob Carmona, Naomi Altamirano and Brandon Cisneros.

"AERDSOL: The Graffiti Effect" at Santiago Canyon College Art Gallery, 8045 E. Chapman Ave., Orange; sccollege.edu. 11 a.m. Through Nov. 18. Free. —CHRIS ZIEGLER

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Meanwhile, Back at the Farm

Malibu Farm embodies all the best California-cuisine clichés

BY EDWIN GOEI

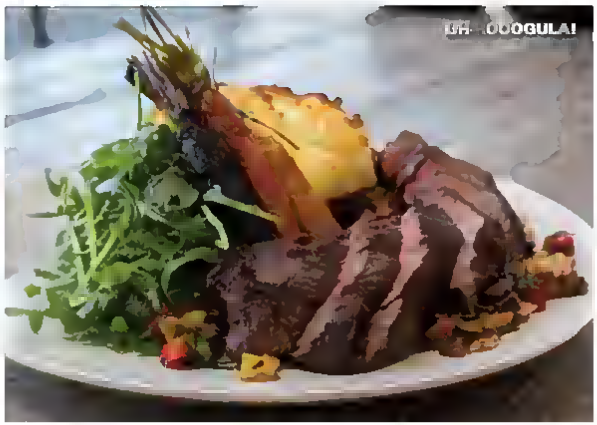
Last month, I was at the historic Fort Worth Stockyards, an epicenter of meat processing back in the Wild Wild West. The steakhouse there, H3 Ranch, was exactly what I wanted to find while I was in town. It looked like the Texas out of my imagination, a time-capsuled cowboy saloon with at least half a dozen bison heads mounted on the wall and floorboards that creaked under spurred boots. On the menu were steaks cooked on steel grates over a hickory fire that blazed in an open kitchen. And all around me were cowboy-hat-sporting customers eating those bloody hunks of meat with nothing but a baked potato and a charred jalapeño as sides.

I thought about that place while eating at the new Malibu Farm in Newport Beach's Lido Marina Village. As Duffy boats skimmed the harbor and the predominantly female clientele in sundresses gossiped on the patio, I realized I'd traveled from one end of the American ideological spectrum to the other. If H3 Ranch was the Texas of cowboy rodeos personified, Malibu Farm was California set on full hippie mode. My waiter informed me that everything in the restaurant was locally grown, organic and free from artificial sweeteners—a description that might have also applied to himself.

No doubt if I had asked one of those Texas steakhouse patrons to guess what a restaurant called "Malibu Farm" in California served, they'd answer with predictable clichés of granola and arugula. And they wouldn't be wrong. As the newest branch of a growing chain that began in Malibu, Malibu Farm Lido only offered brunch during its soft-opening period and listed first on its menu was a "vegan, gluten-free granola" on top of "vegan cashew yogurt." I passed on visiting the place until dinner service was introduced.

When it finally was, I chuckled when I found arugula in nearly every dish I tried. Malibu Farm is not kidding around with the arugula. It's as if the kitchen decided to prove true every stereotype about us Californians being "granola-and-arugula-eating hippies." The steak came with a side of arugula dressed as a salad even though the menu didn't say it would. The chicken Parm was wearing a nest of arugula as a hat. And the chocolate cake—yes, even the chocolate cake—had an arugula leaf stuck in the whipped cream.

But that steak at Malibu Farm was better than the one I had in Texas. Herb-marinated and cooked to a perfectly pink center while charred on the exterior, this sliced-on-the-bias hangar steak couldn't have been more flavorful and tender—the complete opposite of the Texas rib-eye I gnawed on a month ago. Its superiority didn't stop there. There were the flavor bombs that came as sliced, lightly pickled Portobello mushrooms. As a side, there was a twice-baked potato, which is always an improvement over a single-baked one. And the arugula salad—peppery, cold and refreshing—paired nicely with the rich meat and buttery potatoes.



PHOTOS BY MERCEDES DEL REAL

Perhaps the highest compliment I can pay Malibu Farm is that it manages to not only do chicken breast well in its chicken Parm, but it also improves on the original red-checkered-tablecloth Italian standard. The dish was nothing more than a pan-seared cutlet with mozzarella melted atop it, surrounded by shaved flecks of Parmigiano Reggiano, heirloom tomato, splotches of basil pesto, kalamata olive purée, crispy pancetta and, yes, arugula. But it was perfect. That this reimagining of a classic doesn't involve a speck of breading or a drop of marinara makes it feel so light, new and guiltless that it's actually a disservice to call it by the same name.

This is not to say there aren't decadent gut bombs on the menu. The Newport Nachos, which is available at brunch as well as dinner, is drunken junk food at its best. Made with thick-as-tile chips like those you'd find at Northgate Gonzalez, savory beans, glops of sour cream and two kinds of cheese, it costs $13. The fact that the sour cream is actually crème fraîche and the beans are part of a Fresno chili should justify the price tag.

Dessert at Malibu Farm is as calorically dense as at any restaurant, with 13 flavors of homemade ice cream and three kinds of ice cream cake. But that chocolate cake I mentioned earlier was something else. It's advertised as "grilled," but it's actually brûléed with sugar, then sprinkled with sea salt, which amplifies a cake so chocolatey, airy and fluffy it's almost soufflé. In fact, the cake was so good it's almost enough to forgive the arugula leaf in the whipped cream. Almost.

MALIBU FARM LIDO
3420 Via Oporto, Newport Beach, (949) 791-2096, malibu-farm.com. Open Sun.-Thurs., 9 a.m.-9 p.m., Fri.-Sat., 9 a.m.-10 p.m. Dishes, $13-$36. Full bar.

WHAT THE ALE
» GREG NAGEL

It's a Beer!

Torrance is home to all kinds of fun things: the Del Amo Mall, King's Hawaiian Bread and, of course, a hotbed of incredible breweries worthy of a drive. Smog City, which also has a small taproom at Steelcraft in Long Beach and was born out of Tustin Brewery, is damn near nine months pregnant with sour and funky beers, and it's having a party to release the litter.

Though cigars will not be provided, at the Welcome to the Woodcellar event, bungs will fly, stainless-steel nails will be pulled, and bottles will be uncorked, releasing their inner brett-, pedio- and lacto-developed *funken-sour*, which have sat on oak for their full gestation period.

"It's been a passion project at Smog City for a long time coming, and we're finally ready to show off a bit of what we've been up to," says co-owner Jonathan Porter. "A lot of you have experienced some of what our sour side has to offer, but few have seen the whole vision—and even fewer have seen the production side of things. We'd like that to change."

Guests will get a chance to tour the sour/funky facility; gawk at the lab equipment; watch fermentation happen in real time, and most important, sample experiments, old beer, current beers and future projects.

Rumor has it Quercus Circus is being rereleased after a long hiatus. It's a beer I was floored by at the 2012 LA Beer Week.

Not only will there be a special beer release, which you can buy to take home, but there will also be super fun magnum pours, releases every hour, food trucks on-site and festive balloon artists.

WELCOME TO THE WOODCELLAR
at Smog City Brewing, 1901 Del Amo Blvd., Ste. B, Torrance, www.smogcitybrewing.com. Sat., noon. Free to attend (not including beer).

GREG NAGEL

Comforting and New

A Filipino Family Feast pops up at Lasher's Kitchen

ERIN DEWITT

LONG BEACH LUNCH
» ERIN DEWITT

The Monday-night event quickly sold out—so fast, in fact, that chefs AC Boral and Raquel "Roq" Jubran added another Family Feast pop-up dinner the following week to meet demand.

Boral, the founder of Rice & Shine Eats, a downtown Long Beach-based supper club, paired up with Jubran, chef/co-owner of Lasher's Kitchen, to celebrate their shared culture and the foods from their childhoods. Held in October, Filipino-American History Month, the family-style dinner featured eight generous courses.

Locals will remember the original Lasher's restaurant occupying a beautiful Craftsman-style house on Broadway for 16 years before closing in 2012 (that space is now the Attic). Since opening this year, Lasher's Kitchen has nicely settled into its Second Street location with a modern, communal vibe. One long table in the center of the restaurant allows for large parties or multiple small groups to mingle, while neatly placed rows of tables and booths, dotted with throw pillows, line either side. It's an ideal arrangement to host just such a Family Feast—and with music from DJ HoneyMee, who set up on the small outside patio and played mostly throwback pop, the setting soon filled with boisterous conversation like, well, a large family gathering.

Careful thought was put into the menu. The specialty drinks, both citrusy and light, included a passionfruit-and-blood-orange mimosa and a calamansi margarita. Common in the Philippines, the calamansi is a tart citrus fruit, Boral told his guests that the produce, however, was sourced from "a back yard in Bellflower."

The meal, which also featured commentary from Boral, started with an artfully plated lumpiang sariwa: warm vegetable and tofu salad with sweet soy dressing and squid-ink tuile. Here, the traditional dish was deconstructed, with tuile taking the place of the usual unfried spring-roll wrapper, soft tofu anchoring an umami-bomb dressing; it was topped with delicately shaved radish and a pinch of microgreens. Next came Jubran's pickled papaya salad, a cool rainbow of papaya, red onions and bracing ginger ribbons. Another side dish was a large scoop of a soft, starchy mixture of co-op-sourced jasmine and cotabato black rices. Both came with the verbal suggestion to save a little to enjoy with the upcoming meat courses. The next dish was a comfort standard, pancit canton, stir-fried egg noodles elevated with fat pieces of grain-laden tempeh.

Two meat entrées were prepared, first, chicken adobo, drumsticks and thighs cooked in a dark, salty brine of soy sauce, vinegar and garlic that rendered it tender, and second, a surprisingly addicting version of kare kare, succulent oxtail blanketed in a thick "peanut butter Bolognese" and plated alongside leafy Chinese broccoli. That's right. Peanut Butter Bolognese.

Another two dishes followed for dessert. Filipino ambrosia came as a collection of candied fruit—including gemstones of pineapple, palm seeds and slivers of coconut—folded in a whipped mix of condensed milk, cream and coconut milk. Finally, fried plantains were sliced and dredged in thick sugar crystals, then served with a dense vanilla ice cream.

Boral and Jubran's collaboration of modernized and homestyle Filipino recipes was a three-hour eating marathon. Each dish met that careful balance between childhood comfort food and something wholly new. Perhaps Filipino cuisine is the next to explode in Long Beach—at the least, Lasher's Kitchen should consider adding oxtail to its regular menu.

LASHER S RITCHEN
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PHOTOS BY GREG NAGEL

Twisted

URBANA puts its own spin on Mexi classics

Along the creaky, wooden floors of the Anaheim Packing House, the fierce battle of aromas is as loud as a car-stereo competition. The resounding smells of bubble tea clashing with the concerto of steamy hot pot is almost as notorious as the popcorn-and-pleather combo you're faced with when you stroll into the average Target.

Walking down the steps to the lower level, the undeniable smell of elote—the sweet corn, funky Cotija cheese and a citrus zing—draws me to URBANA for cocktails and modern Mexican food.

URBANA, which just celebrated its third birthday, has that *Harry Potter* Privet Drive sort of feel. Tucked tidily underneath the stairs, the train car-sized dining room makes it easy to tune out the outside world and focus on what's important during this cuffing season, who you're with and what's going into your mouth. The space is bar-focused and bright with details, yet also dimly romantic.

Chef Ernie Alvarado's menu is approachable from multiple angles. Craving Mexican classics? They're here, all with subtle modern twists, such as the aforementioned elote ($6) served quarter-cobbed and slathered in citrus-aioli goodness and red Mexican pixie dust. Going for gastropub munchies? They're here as well, including the expected Brussels sprouts ($9), but with chorizo and crumbled Cotija. I can honestly see myself eating through the entire menu.

Then there's the URBANA burger ($18). I can't say I've ever had a burger inside the actual Anaheim Packing House or at a Mexican restaurant, but holy hell. The URBANA burger is that perfect mind-meld of an evil genius. A thick, juicy, grass-fed patty is topped with ooey-gooey, melted Oaxacan cheese and chorizo and sandwiched by a hearty bun with peppery arugula—it's easily the best burger in downtown Anaheim. The Lincoln Log-like fries are a nice touch, as is the blistered-shishito sidecar.

Eat & Drink This Now

» GREG NAGEL

It's no surprise the bar menu matches the food in every aspect. Take a classic cocktail, then add one part modern twist and two parts Mexican personality. The Mexi-Cillan ($12), "a Hidalgo nod to a penicillin," perfectly pairs with the intensity of the URBANA burger, which is a fairly astute endeavor. The classic penicillin uses a nice blended scotch to round out the booze and smokey Laphroaig to float on top, giving it that telltale 1970s band-aid note. URBANA's Mexi twist uses tequila to do the heavy lifting and a Mezcal float to bring out the smokey vibe. Mexican amaro adds a touch of bitter complexity, and ginger plays a pretty big role in this *Gilligan's Island* inspiration of a drink.

Sample URBANA's carnitas taco—and maybe wash it down with a refreshing aguachile michelada—during the Anaheim Packing House's World Taste event on Wednesday! For ticket info, visit www.anaheimpackingdistrict.com/worldtaste.

URBANA
440 S. Anaheim Blvd., Anaheim, (714) 502-0255, urbanaanaheim.com.

A Glorious Mess

Orson Welles' *The Other Side of the Wind* does not blow

BY MATT COKER

BOGDANOVICH AND HIS "SKIPPER" HUSTON

NETFLIX

That an enigmatic Orson Welles movie that began filming in 1970, continued production through 1976 because of financial issues, had a 40-year editing gap and is only now being released is a mess should surprise no one.

Oh, but what a glorious, oddly compelling mess *The Other Side of the Wind* is.

Within the final cut's two hours and two minutes, you'll see Welles lampooning Hollywood, the Swinging Sixties (which, of course, spilled over into the "Me" decade) and, most of all, an overindulgent former wunderkind filmmaker by the name of George Orson Welles.

The Other Side of the Wind's story structure immediately brings to mind *Citizen Kane*, from which the hobbyist magician also borrows some camera tricks. Welles' dizzying framing of characters in shadows and reflections harkens not only to his most acclaimed masterpiece, but also to *The Stranger* (and the works of filmmakers he obviously influenced, such as Steven Spielberg).

In *Kane*, the audience was tasked with getting inside the head of a multimillionaire media mogul. In *Wind*, it's a past-his-prime director who could have just as easily been played by Welles himself, but instead we get a real-life equal, John Huston.

He's J.J. "Jake" Hannaford, who returns to Hollywood after years in self-exile in Europe to complete work on a comeback movie that attempts to tap into the free-loving, hippie-dippy atmosphere of the day so as to interest a new generation of filmgoers and keep up with a new generation of filmmakers.

The 1970s were Hollywood's second golden age, after all, something Welles obviously recognized as he set about skewering it with a dramedy long before anyone called dramedies *dramedies*. Thus, besides being a display of the maestro magician's craft, *The Other Side of the Wind* serves as a time capsule from an era that has been hop-scotched over by several subsequent eras. (Sadly.)

The audience's main points of focus are Huston, whose Hannaford spends the picture "celebrating" his birthday and living his last day among the living—and no, a spoiler alert was not necessary—and his protégé, Brooks Otterlake, who is played by Welles' real-life protégé, Peter Bogdanovich.

Hannaford wants his party to be "on the record," so all manner of filmmakers and photographers with different types of cameras are free to roam around and shoot anything and everything at the master's sprawling estate in the hills. It's actually a clever way to explain the different types of film stocks, filler scenes and "scene missing" cards that were patched together to finally complete *The Other Side of the Wind*.

With his bellowing delivery, long face and twinkling eyes, Huston delivers a performance much like others he has given when he has chosen to stand in front of the camera. Bogdanovich has also demonstrated solid acting chops elsewhere, but in *The Other Side of the Wind*, he is a revelation. I don't know how much was improvised and how much was on the page, but Bogdanovich is so natural and believable in his supporting role that at least I found it award-worthy.

Hannaford and Otterlake have studios as their bogeymen, but Welles' picture mostly veers away from the suits to wallow in the mud with the fixers, publicists and hangers-on who have inhabited Hollywood since at least the Silent Era.

To fill these roles, Welles used veteran actor/directors, including Edmond O'Brien, Cameron Mitchell and Paul Stewart, and each shines as Hannaford pisses on him. They are just three of the familiar faces who pop up in mostly small parts, as do Rich Little, Georgie Jessel, Gregory Sierra, Dennis Hopper, Henry Jaglom, Paul Mazursky and the Mercury Theater's own Mercedes McCambridge. Newport Beach Elementary School, Horace Ensign Junior High and Newport Harbor High School graduate Peter Jason appears in a bit part before the camera and served as a boom operator, prop man and on-set cook behind it.

The Other Side of the Wind is also the title of Hannaford's picture within this picture, and it stars the mostly silent Robert Random and Oja Kodar, who was Welles' partner during his later years. While the audience gets to see these two shapely young people naked, it is Lilli Palmer who the camera really drinks up, much as it did another veteran German actress (Marlene Dietrich) in Welles' *Touch of Evil*. Palmer's and Dietrich's characters were also the conscience of each film.

Of course, there would be no film had Bogdanovich, Kodar, Welles' daughter Beatrice and Jason's fellow Harbor High alum-turned-big-shot Hollywood producer Frank Marshall not worked together to pluck *The Other Side of the Wind* reels from their tomb. The Newport Beach Film Festival joined the team for a crowdsourcing campaign to raise money to complete the film, which relied on meticulous notes Welles left behind as well as the editing talents of Oscar-winning editor Bob Murawski (*The Hurt Locker*) and Oscar-winning composer Michel Legrand (*The Umbrellas of Cherbourg*).

Filip Jan Rymsza and Marshall, who was a wet-behind-his-ears production manager during the outtal shooting of *The Other Side of the Wind*, are listed as the producers. And Netflix simultaneously released the making-of documentary *They'll Love Me When I'm Dead. The True Story of the Last Film From Orson Welles* by Oscar winner Morgan Neville (*20 Feet from Stardom*).

MCOKER@OCWEEKLY.COM

THE OTHER SIDE OF THE WIND was directed by Orson Welles, written by Oja Kodar and Welles, and stars John Huston, Peter Bogdanovich, Susan Strasberg and Kodar. Now streaming on Netflix and playing in select theaters.

We See London, We See France

BY MATT COKER

Hymn—Sarah Brightman In Concert. The world-renowned soprano celebrates her new album by performing its songs live for the big screen from the Neuschwanstein Castle in the Bavarian Alps. Various theaters; *www.fathomevents.com. Thurs., Nov. 8, 7:30 p.m. $12.50.*

Twisted Pair. The fifth feature film from writer/director Neil Breen bes him playing identical twins who be come hybrid artificial-intelligence entities. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema org. Thurs., Nov 8, 7:30 p.m. $7-$10.*

Thunder Road. Jim Cummings' award-winning drama follows a cop who, after losing his mother, endeavors to do a better job raising his young daughter *The Frida Cinema, thefridacinema.org. Thurs., Nov 8, 8 p.m. $7-$10.*

Incredibles 2. Newport Coast Elementary School's first family movie night features this year's animated smash hit from Disney-Pixar and director Brad Bird. Bring blankets and chairs. Food trucks will be on site; popcorn is free. The first 100 families get a surprise. *Newport Coast Elementary School, Multipurpose Room, 6625 Ridge Park Rd., Newport Coast, (949) 515-6975. Fri., 5 p.m. Free.*

Clue. **Special Presentation in Partnership With *Who Done It: The Clue Documentary.*** In Jonathan Lynn's 1985 comedy-mystery based on the board game, six guests are invited to a strange house and must cooperate with the staff to solve a murder mystery. Attending this screening is Jeff Smith, director of the new making-of documentary, *Who Done It. The Frida Cinema, thefridacinema.org. Fri., 8 p.m. $7-$10.*

The Rocky Horror Picture Show. The pioneering midnight movie starts with the car of sweethearts Brad and Janet breaking down near the eerie mansion of Dr. Frank-N-Furter. The transvestite scientist's home also hosts a rocking biker e, creepy butler and assorted freaks, including a hunk of beefcake named "Rocky." Live shadow-cast troupe K.A.D.S. performs in Santa Ana, while Midnight Insanity does the same in Long Beach. *The Frida Cinema, thefridacinema.org. Fri., 11:30 p.m. $7-$10; also at Art Theatre, artheatrelongbeach.org. Sat., 11:55 p.m. $8.50-$11.50.*

The Met Live in HD. ***Marnie.*** Mezzo-soprano Isabel Leonard sings the title character and baritone Christopher Maltman is the man who pursues the mysterious woman with multiple identities in composer Nico Muhly's reimagining of the Winston Graham novel that also inspired Alfred Hitchcock's film. *Various theaters; www.fathomevents.com. Sat., 9:55 a.m., Wed., 1 & 6:30 p.m. $18-$24.*

Omnipresent. The film follows an ad-agency owner whose obsession with watching family, friends and employees via hidden spy cameras ends in disaster. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 439-5435; artheatrelongbeach.org. Sat., 11 a.m. $8.50-$11.50.*

Bullitt **50th Anniversary.** Peter Yates' 1968 action-mystery may be better known for its car chase through the streets of San Francisco than for star Steve McQueen's steely-eyed portrayal of a daredevil cop. *The Frida Cinema, thefridacinema.org. Sat.-Sun., noon, 2:15 & 4:30 p.m. $7-$10.*

Bolshoi Ballet: *La Sylphide.* On his wedding day, a young Scotsman is awakened with a kiss from an ethereal winged creature known as a Sylph. Entranced by her beauty, he risks everything to pursue an unattainable love. *Various theaters; www.fathomevents.com. Sun., 12:55 p.m. $18.*

Die Hard: **A Special 30th Anniversary Event.** Big Apple cop John McClane becomes the only hope for a small group of hostages trapped in a Los Angeles high-rise seized by terrorists on Christmas Eve. The screening event includes exclusive insight from a Turner Classic Movies host. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

Auntie Mame: **MenAlive OC's Films at the Frida.** The progressive ways of Mame Dennis are challenged by her nephew's assigned executor. Proceeds benefit MenAlive OC Gay Men's Choir. *The Frida Cinema, thefridacinema.org. Sun., 6 p.m. $15.*

Ellen Warkentine: *Nonsense Mouth* World Premiere. The theatrical composer's new visual album showcases a surreal heroine's journey in six chapters presented by an all-female video-production team. *The Frida Cinema, thefridacinema.org. Sun., 7 p.m. $10-$15.*

Saving Private Ryan **20th Anniversary Veteran's Day Screening.** Veterans and active military who show credentials at the box office get in free to Steven Spielberg's 1998 war epic. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 1, 4:30 & 8 p.m. $7-$10.*

Batman: Mask of the Phantasm **25th Anniversary.** In the stylish animated film, Batman is framed for the murder of a crime lord linked to Bruce Wayne's new girlfriend. The Looney Tunes short *Rabid Rider* also screens. *Various theaters; www.fathomevents.com. Mon., 2 & 7 p.m. $12.50.*

DREAMWORKS ANIMATION

Kurios—Cabinet of Curiosities. Cirque du Soleil's internationally acclaimed show goes from the big top to the big screen for one night. *Various theaters; www.fathomevents.com. Tues., 7 p.m. $15.*

Restoring Tomorrow. Aaron Wolf's film seeks to answer this question: How do you re-engage the disengaged? *Various theaters; www.fathomevents.com. Tues., 7 p.m. $12.50.*

School of Rock **Food Drive Screening.** Frida and Cal State Fullerton's Capstone Comm 464 Public Relations Management class screen Richard Linklater's 2003 comedy and, in lieu of admission tickets, accept donated food items for Second Harvest Food Bank of Orange County. For each item an attendee gives, she or he gets a raffle ticket toward a prize. *The Frida Cinema, thefridacinema.org/event/school-of-rock-food-drive-screening. Tues., 7:30 p.m. Click on the special link for desired food items.*

Agave: The Spirit of a Nation **+ Tequila & Mezcal Tasting Reception.** Nick Kovacic and Matthew Riggien primarily filmed in the mountains and highlands of Oaxaca and Jalisco, Mexico, to document the cultural significance of the agave plant and the families trying to save it. *The Frida Cinema, thefridacinema.org. Wed., reception, 7 p.m., screening, 7:30 p.m. $25 (includes tastings). 21+.*

Coldplay: A Head Full of Dreams. Filmed over 20 years, Mat Whitecross' documentary tells the story of one of the world's biggest bands, in its members' own words. *Art Theatre, artheatrelongbeach.org. Wed., 7 p.m. $8.50-$11.50.*

The Rider. After suffering a near-fatal head injury, a young cowboy undertakes a search for new identity and what it means to be a man in the heartland of America. A light dinner and discussion follows. *UC Irvine, McCormick Hall Humanities Gateway 1070, first floor, Campus and West Peltason drives, Irvine, (949) 824-6117. Wed., 7 p.m. Free, but RSVP required.*

The Pink Panther. Blake Edwards kicked off a franchise with this 1963 comedy-mystery centered on bumbling French police Inspector Jacques Clouseau. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $8.*

The Maltese Falcon. Writer/director John Huston's 1941 noir mystery that he adaptated from Dashiell Hammett's novel. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., Nov. 15, 1 p.m. Free.*

Captain Underpants: The First Epic Movie. David Soren's 2017 animated comedy in which two overly imaginative pranksters hypnotize their principal into thinking he's a ridiculously enthusiastic, incredibly dimwitted superhero named Captain Underpants. *Fullerton Public Library, (714) 738-6327. Thurs., Nov 15, 6:30 p.m. Free.*

Bandstand. A former soldier tries to rebuild his singer/songwriter career with a band of fellow World War II veterans. *Various theaters; www.fathomevents.com. Thurs., Nov 15, 7 p.m. $18.*

Kusama. Infinity. Yayoi Kusama overcame impossible odds to bring her radical artistic vision to the world. *Art Theatre, artheatrelongbeach.org. Thurs., Nov 15, 8 p.m. $8.50-$11.50.*

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Headful of Clay

in which our theater critic becomes an art critic in spite of himself

BY JOEL BEERS

I've never been much of an aficionado of the visual arts. If an image strikes me, be it a painting, sculpture or whatever, it's because it makes me think of something. I don't savor the design or handicraft or use of colors or the emotional impact. I need the piece to trigger an idea—highbrow, lowbrow, any-brow.

In other words, I'd make a shitty arts critic. But I like money, so when Dave Barton, our award-winning art critic, needed to take a short break to focus on his college studies, I eagerly volunteered to stumble in his shoes. He made some recommendations, but one in particular bored the shit out of me: "Living With Clay: California Ceramics Collections" at Cal State Fullerton's Nicholas and Lee Begovich Gallery.

When I think of clay and art, I'm back being a kid reading about ancient people, zoning out to photographs in history books of tiny shards of pottery that indicated the presence of some civilization years and years ago. I remember how disgusted I felt that the only thing these people seemed to do was sit around and make containers in which to store their stuff.

But the more I thought about it, another image materialized, one from Genesis 2:7, of someone called Lord God forming man from the dust of the ground and breathing into his nostrils the breath of life. Clay, however it's described (water and earth, mud, dust of the ground, clay) factors in so many creation myths, from Prometheus creating humans from it to *Diana* molded from it by her mother (a detail that actually made it into that over-hyped *Wonder Woman* film).

So rather than approach the exhibit thinking of boring archeological finds, I entered curious about whether these artists working with the raw material of existence, the substance that sparked one of humanity's first inventions (yeah, pottery), had transformed it into something more interesting.

And, whoa, did they ever.

Sure, among the 130 pieces in this Rody N. Lopez-curated exhibition showcasing some of what five private ceramics collectors hold and one museum, there are things that didn't do much for me; however colorful and intricate the designs, even Mark Hewitt's stoneware *Large Lidded Jug*, which looks as if the world has been shaped into a large vessel with the continents ejaculated out of the mouth and dripping down its walls, still come off as more utilitarian or decorative than visionary. But there are plenty that are nothing short of incredible. For example,

JOEL BEERS

from John Luebtow comes *Ode to Congress*, which should be called *Basket of Dicks* because at first glance, it resembles just erect dicks. However, if you look closer, you can see Dopey of the Seven Dwarves, Pluto and other cartoonish shapes. I have no idea what he's getting at, but it's awesome.

Then there's Sergei Isupov's *Bow*, a fantastically erotic image adorned with sexual images, anguished (and bored) faces and erupting in wild colors that could be two humans going at it doggie-style, or two dogs going at it doggie-style, or two human-dogs going at it doggie-human-style, but whoever or whatever is fucking what, the bodies merge into one so you can't tell where one stops and the other begins. Then there's Frank Boyden and Tom Coleman's wood-fired porcelain *Flying Skeleton Vase (#20)*, which is emblazoned with human skeletons crawling on all four legs that resembles nothing less than primordial figures oozing from the very clay of life and attempting to crawl only to be burned back into dust by the unblinking sun.

Hector Javier Martinez Mendez's earthenware *The Artists of Mexico* is a marvelously detailed piece that blends past and present, living and dead, into an evocative study of myth and culture. Vincent Palacios' 2007 glazed stoneware with decals *Alchemy Series #14* looks as if M.C. Escher dropped acid and was transformed into a potato bug trapped in a Hieronymus Bosch mutated-insect phantasmagoria.

But I kept returning to Carol Gentithes' 2015 earthenware *Tropical Confusion, 2015*. Yes, it's a frog—a big, floppy, white frog with a creepy yellow face and bugged-out orange eyes—but small applications are splattered across its splayed body that recall tropical plants, fruits, birds and insects. The longer I stared, the more the images seemed to coalesce and warp, turning into things that bore no literal resemblance to anything I thought they were.

Anyway, it's a superlative exhibition that reminded me, yet again, that I don't know shit, that clay is the greatest medium ever used by human creators, and that the next time I see it, I'm turning on like the aforementioned Escher. But even without mind-nightmare candy, this show is a trip. While those of us in this trade (even if we're just moonlighting) are never supposed to say this, what the hell: Go see "Living With Clay." It's free, and it'll rock your nutz.

"LIVING WITH CLAY: CALIFORNIA CERAMICS COLLECTIONS" at Nicholas and Lee Begovich Gallery, Cal State Fullerton, 800 N. State College, Fullerton, (657) 278-3471, www.fullerton.edu/arts/art/galleries/begovich_gallery/living-w-clay_detail.php. Open Mon.-Thurs. & Sat., noon-4 p.m. Through Nov. 17. Free.

ARTSOVERLOAD

» AIMEE MURILLO

Nov. 9-15

***"HOW THE GRINCH STOLE CHRISTMAS!* CHUCK JONES AND THE MARING OF AN ANIMATED CLASSIC"** This seasonal-appropriate exhibit takes a look at the process behind the 1966 television special, featuring hand-painted animation cells and production art. Opening reception Sat. 6 p.m. Gallery open Tues.-Sat., 11 a.m.-5 p.m. Through Jan. 19, 2019. Free. Hilbert Museum of Art, 167 N. Atchison St., Orange, (714) 516-5886, www.hilbertmuseum.com.

***IF ALL THE SKY WERE PAPER*:** Annette Bening, Gary Cole, Ed Asner and others enact letters from troops at war to their families. Sat., 7:30 p.m. $25-$85. Musco Center for the Arts, 1 University Dr., Orange. (844) 626-8726, muscocenter.org.

RED GUERRILLA FUNHOUSE. The low-key, November-themed standup-comedy showcase features locals Kelly McConville, Seth Woodward, Ramon Hernandez and Israel Carrasco, among others. Wed., 8:30 p.m. $5. 21+. The Doll Hut, 167 S. Adams St., Anaheim. (562) 277-0075, www.worldfamonadollhut.com.

TIMELESS MELODIES: SONGS THAT INSPIRED A NATION—VETERANS' CELEBRATION. Music historian Larry Mantel lectures on some of the most memorable wartime songs. Thurs., Nov. 15, 1:30 p.m. $9-$12. Bowers Museum, 2002 N. Main St., Santa Ana. (714) 567-3677, www.bowers.org.

"RUILT QUILT: WOOD QUILTS & ENGRAVINGS BY TROY MURRAH" Thousands of reclaimed pieces of discarded wood are used to make wall hangings that mimic the geometric patterns of quilts. Open Sun., 2-11 p.m.; Mon.-Wed., 5-11 p.m.; Thurs.-Fri., 5 p.m.-midnight; Sat., 2 p.m.-midnight. Through Nov. 16. Free. 4th Street Vine, 2142 E. Fourth St., Long Beach. (562) 343-5463, alafsoncreative.com.

"ANN PHONG" The artist's paintings incorporate found objects collected on her various trips traveling between America and her native Vietnam. Open Tues.-Wed. & Fri.-Sun., noon-6 p.m., Thurs., noon-9 p.m. Through Dec. 30. Free. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themuck.org.

"THE ART OF DIANA GHOUKASSIAN" The street photographer's images resemble abstract paintings. Open Mon.-Thurs., 9 a.m.-9 p.m., Fri.-Sat., 9 a.m.-6 p.m., Sun., noon-5 p.m. Through Jan. 4, 2019. Free. Newport Beach Public Library, 1000 Avocado Ave., Newport Beach. (949) 717-3800, www.newportbeachlibrary.org.

OCWEEKLY Bulletin

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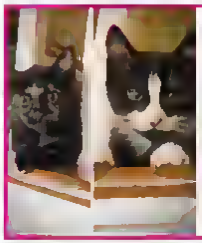
Anaheim House of Blues

Messages



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A Different House of Worship

To revive a storied venue, an LBC pastor mixes faith and fluidity

BY NATE JACKSON

MOLINA (LEFT) HANDS THE VAULT TO THE CHANEYS

JOHN FILHOOLEY

Asking people to believe in a vision they can't immediately see for themselves is a practice that religion and rock & roll will always have in common. It's an idea that's as concrete as the exposed slabs, iron pipes and lumber sitting inside what was once the storied Long Beach venue the Vault 350. Sitting at a table discussing their plans for the next year of resurrecting the building, the voices of previous owner Michelle Molina and new proprietors Pastor Wayne Chaney and his wife, Myesha, echo between the wood beams of the stripped ceiling.

"The critical part of the story is about how this building was a bank; it was built as a bank, and it was a bank for a long time," Molina says. In a former life, 350 Pine Avenue was the SoCal headquarters for the Bank of Italy before becoming a Bank of America. After that, Mitchell Stewart bought it and turned it into the Vault 350; he passed away in 2008.

"If change didn't happen, we would've never had live music here," Molina says. "So people have to wrap their heads around the idea of change—that's the part that some people have a hard time with."

Although it was only open as a functioning music venue from 2004 to 2008, most people could not imagine a stage that once hosted legends such as the B-52's, Eek-A-Mouse, Pennywise, Kanye West and Snoop Dogg becoming a church. Everything about this area intuitively runs the opposite way of religion. The venue is next door to the beloved restaurant/drag bar Hamburger Mary's, and the corner of Pine and Third Street is a hot bed of gentrification within earshot of the annual Long Beach Pride LGBTQ event. It's a developing metropolis in which retail stores and modern high-rise apartment buildings pop up seemingly overnight.

It would take a progressive and daring pastor to match the surroundings—not a stuffy, conservative ideologue. The most recent concert Chaney attended was On the Run II, featuring Jay-Z and Beyoncé.

"Shoot, half of our congregants or a good portion of them are in the industry, been on national programs, contestants on *The Voice*, been on world tours—a couple of our praise-team members are on tour right now with Justin Timberlake," Chaney says. He's sporting a green bomber jacket, fresh sneakers and an easy, laid-back smile. "So there's not this dichotomy that there was in years past. In fact, we look forward to highlighting them as well as the bigger acts that come to town."

As a black property owner, his purchase of the space—which was designed by black architect Paul Revere Williams—makes him not only a rarity downtown, but also an example for other entrepreneurs of color.

Chaney's profile in the community (and as a cast member on the former Oxygen TV reality show *Preachers of L.A.*) continues to bring attention to Antioch Church. For years, the Chaneys invested more money into their church than they paid for it, even opening Cafe M across the street (which has since closed). Chaney says the lack of visibility of their location pushed him to put the church's former location on the market.

"While we brought great value to our area and continue to do that wherever we are, we were tucked away a little bit," Chaney says. "So we liked the idea of being in a city center, where life's happening, where our folks can break out and have lunch together and continue to keep the party going after they leave here."

As luck would have it, after four years of listing their previous building, the Chaneys recently got three offers and chose to sell it to a coptic church. Antioch currently hosts services in Long Beach Poly High School's newly remodeled auditorium, but Chaney heard about the Vault's availability and arranged a meeting with Molina, who by that time had exhausted every other opportunity to sell the building within the live-music world. She bought it with her then-husband, John Molina, for $3.5 million in 2015. The building's previous owners, Luis Armen Kaloyan and Rudy Medina, promised big things for the space in 2010, but the struggling partnership fizzled and eventually ran out of money.

"They literally locked up and left their last meeting in this building with their Coke cans still on the table," Molina says. "It was that fast."

They had spent a lot of money tearing out the ceiling, making it impossible to open as a music venue in its current condition. Molina estimates it will cost around $6 million to make the space usable.

For the last several years, Molina says, she has courted several offers for the place, two of which were proposed music venues—one for country music, the other for world music. Both deals got all the way to the bargaining table with lawyers present, but both times, they failed to reach a suitable agreement. Aside from courting Goldenvoice and Live Nation (who also passed on the venue), she offered it to local club owners.

"I will tell you we asked every local music venue," Molina says. "They've all had discussions with me about what it would take to run the operation, and although it would be a huge jump for everybody, even though they're all great bookers and run great bars, it was a big gap."

Refusing to sell it to a grocery store or a gym that could potentially put other local establishments out of business, Molina opted to wait for the right opportunity to come along, drawing curiosity and plenty of ire from the community, who wanted to see *something* done with the once-prominent venue. The one thing she knew prior to meeting the Chaneys was that she'd saved it from being plowed into the ground.

"If it stayed with the bank, the bank could've done whatever they wanted with it," she says. "At least I gave it an opportunity to be a place of community and belonging, and I kept that totally local so Long Beach people will own this; Long Beach people will be a part of this. In the end, that's what local development is."

Chaney admits he's also dealt with a lot of skepticism about his plans for the venue, though he embraces the challenge. "It's always been our dream to run a facility that was also a true venue," Chaney says. "For us, it didn't make sense to put millions of dollars into a facility in an urban center that you only use two or three times a week." He says they will hire a full-time event promoter and talent-buying company that will be open to national and global artists, as well as weddings and various local events.

Myesha, who is an artist and a singer, knows the value of having a venue the creative community can be proud of.

"We know how to respect the heritage and the legacy and how to shepherd people through process and change because we've had to deal with it before. ... We've been doing this and practicing that our whole life, doing what we're going to do here," Myesha says. "We're not here to break anyone's heart."

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JASON COOK

Born-Again Punkers

Winds of Promise rediscover the fire and fraternity of the '80s hardcore scene

BY NATE JACKSON

Learning to be in a band again isn't exactly the same as relearning how to ride a bike. Sure, the mechanics of performing and writing songs might be familiar, even if it's been a couple of decades since you've tried. However, it's less about muscle memory and more about who you've become as a person. You can decide never to ride a bike again, but the love of music is forever ingrained in you. For vocalist Joe Nelson, who co-founded OC band Ignite in 1994, even his hesitation with rejoining a band after being offstage for so long couldn't compete with his desire to relive the glory days of the '80s hardcore scene.

"I just thought there's no way I could be in a band—I hadn't been in a band in 20 years," Nelson says.

But after joining his longtime friends Pat Longrie, Joe Foster and Mike Kenyon in Winds of Promise, he realized the normal anxieties of being in a band changed when he focused less on success and more on being a good bandmate. "It's so different doing a band older than when you're younger," Nelson says. "There's no stress, no fighting—the shit that used to be petty [such as] fighting over parts and songs just goes away, and [it] becomes a more collaborative effort."

Everyone in the band has deep roots and appreciation for punk, not only as locals, but also as veteran musicians who idolized the D.C. hardcore sound while growing up in Orange County. Bands such as Minor Threat and Fugazi were their sonic mentors just as much as less political, early emo bands such as Rites of Spring and Dag Nasty. Combined with their experiences in bands including Ignite and Uniform Choice, Winds of Promise create a sound that's both manic and mature.

After forming earlier this year, Winds of Promise last month released their debut, self-titled album on storied OC hardcore label Revelation Records. For Nelson, the new band and album were both products of growth, the kind he hadn't experienced in his role running merchandising deals for bands in L.A. Part of him has always stayed connected with being in a band, mostly in the spirit of working with others to make something happen.

A hallmark of the band's sound is their revival of early '90s emo that, unlike a lot of the hardcore punk they listened to, took a decidedly apolitical stance and showed the unifying catharsis that comes from singing about broken hearts and shattered dreams. "It just felt like we could be more of a unifying kind of thing. Music should be a space where people from all kinds of politics should be able to get together and sing songs," Nelson says. "Coming from the punk-rock community of the '80s, that's what was so great about it. People come from all walks of life, but when you're all together singing an Adolescents song, it doesn't really matter."

As important as the music and past experiences are, nothing is more satisfying for the band than reconnecting with the scene they love, even if they're the old guys in the crowd.

Considering how nihilistic it felt to live in the thick of the early hardcore movement, the fact that it's still around is an honor for the members of Winds of Promise, who bring wisdom to a scene forever fueled by the rebellion of youth.

"When you're older in a band and you're not doing it for fun, you're wasting your time," Nelson says. "I have been telling my friends when they ask what I'm doing with myself these days, 'Yeah, I'm in a band, [and] we're gonna break big.' I think you're just calmer, your steps are more deliberate. You understand more about the process of everything."

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JIMMY FONTAINE

Friday

LOS MYSTERIOSOS, MOSTLY SUNNY, COCRFIGHT 8 p.m., $5 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

MANUEL THE BAND 6:30 p.m., free 21+ Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com

MASEGO, VANJESS 8 p.m., $25-$75 all ages The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

THE MOVEMENT, RREWFISH 9 p.m., $15 21+ Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

3OH!3 & EMO NIGHT, THE WAHT HOUSE PARTY TOUR. 8 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

Saturday

AGENT ORANGE. 9 p.m., $15, 21+ Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

BURGER RECORDS PRESENTS: NRBQ, THE MEMORIES, THE HEARTLIGHTS 3 p.m., $22-$25 all ages. Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com

JURASSIC SHARK, 3LH, GRINNING GHOSTS, STRAWBERRY ARMY 7 p.m., $7, all ages. Garden Amp's the Locker Room, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com

METALACHI 7 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblines.com/enaheim

SEGA GENECIOE 9 p.m., $5 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

SWEET ANOTENDER HOOLIGANS, THE CINERAMAS 8 p.m., $20-$23, 21+ Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282; www.alexsbar.com

Sunday

THE GRINNS, HEYROCCO, HATEDRUGS: 6:30 p.m., $10, all ages. Garden Amp's the Locknr Room, 12762 Main St., Gardnn Grove, (949) 415-8544, gardenamp.com

THE MOWGLI'S, ARMS AKIMBO, ELIJAH NOLL. 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

Monday

BONE THUGS-N-HARMONY 8 p.m., $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

THE GOSPEL SWAMP 8 p.m., free 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

SURE SURE 7 p.m., $15, all ages. House of Blues at Anaheim GardnnWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

Tuesday

THE SELECTER 7 p.m., $32.50, all ages. House of Blues at Anahnim GardnnWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/enahnim.

TACOCAT, RLACR RELT EAGLE SCOUT 9 p.m., $12, 21+ The Constellation Room, 3533 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Wednesday

COREY HARPER, XYL9, GAVIN HALEY 8 p.m., $10, 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

DEVIL SEASON, FILMSPEED, NORTH RY NORTH, MOONLIGHT GRAHAM 6 p.m., $5, all ages. Gardnn Amp's thn Locker Room, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com.

LOCAL H 8 p.m., $20, 21+ Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

PHOSPHORESCENT, LIZ COOPER & THE STAMPEOE 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Thursday, Nov. 15

THE EXPANDERS 8 p.m., $10, 21+ Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995; www.martysonnewport.com

I HATE YOU JUST KIDDING, CAITLIN JEMMA, LAUREN BARTH 8 p.m., $5, 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

IMMORTAL TECHNIQUE 8 p.m., $30, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

KING LIL G, RITTZ 7 p.m., $25, all ages. House of Blues at Anahnim GardnnWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblines.com/enahnim.

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What Ain't Broke

SavageLove
» DAN SAVAGE

I've been spending a lot of time lately thinking about myself and my sexuality and my romantic self. I can log on and easily find someone to fuck. I'm a bear-built top guy. There are ladies in my life who choose to share their beds with me. I can find subs to tie up and torture. (I'm kinky and bi.) What I can't find is a long-term partner. The problem is that after I fuck/sleep with/torture someone, my brain stops seeing them as sexual and moves them into the friend category. I have friends that I used to fuck regularly for whom it's now a chore to get it up. Sure, the sex still feels good, but it's not passionate. And when it's all said and done, they're still in the "friend" category in my brain. Some of them have suggested being more, but I've recoiled. There's nothing wrong with them, but they're friends, not potential partners. I'm 32, and my siblings are married and having kids, and the people I grew up with are married and having kids. And here I am, not able to find a long-term significant other. Am I broken? Should I just accept that, at least for me, sexual partners and domestic/romantic partners will always be separate categories?

Always Alone

What if you're not like most everyone else? What if this is just how your sexuality works? What if you're wired—emotionally, romantically, sexually—for intense but brief sexual connections that blossom into wonderful friendships? And what if you've been tricked into thinking you're broken because the kind of successful long-term relationships your siblings and friends have are celebrated and the kind of successful short-term relationships you have are stigmatized?

If your siblings and friends want to have the kinds of relationships they're having—and it's possible some do not—they will feel no inner conflict about their choices while simultaneously being showered with praise for their choices. But what are they really doing? They're doing what they want; they're doing what makes them happy. They're doing what works for them romantically, emotionally and sexually. And what are you doing? Maybe you're doing what you want, AA, maybe you're doing what could make you happy. So why doesn't it make you happy? Maybe because you've been made to feel broken by a culture that holds up one relationship model—the partnered and preferably monogamous pair—and insists that this model is the only healthy and whole option, that anyone who goes a different way, fucks a different way or relates a different way is broken.

Now, it's possible you are broken, of course...but anyone could be broken. You could be broken, I could be broken. Your married siblings and friends could be broken. (Regarding your siblings and friends: Not everyone who marries and has kids wanted marriage and kids. Some no doubt wanted it, AA, but others succumbed to what was expected of them.) But here's a suggestion for something I want you to try: something that might make you feel better because it could very well be true: Try to accept that, for you, sexual partners and domestic/romantic partners might always be separate, and that doesn't mean you're broken. If that self-acceptance makes you feel whole, AA, then you have your answer.

I might make a different suggestion if your brief-but-intense sexual encounters left a lot of hurt feelings in their wake. But that's not the case. You hook up with someone a few times, you share an intense sexual experience, and you feel a brief romantic connection to them. And when those sexual and romantic feelings subside, you're not left with a string of bitter exes and enemies, but with a large and growing circle of good friends. Which leads me to believe that even if you aren't doing what everyone else is doing, AA, you're clearly doing something right.

P.S. Another option if you do want to get married someday: a companionate marriage to one of your most intimate friends—someone like you. AA, who also sees potential life partners and potential sex partners as two distinct categories with no overlap—and all the Grindr hookups and BDSM sessions you like with one-offs who become good friends.

I knew my little brother and an odd fascination with rubber that would likely become sexual. He would steal rubber gloves and hide them in his room, and there was a huge meltdown when our mother found a gas mask in his room when he was 12. My brother is in his 30s now and has a closet full of rubber "gear" that he dresses in pretty much exclusively. (When he's not at work, he's in rubber.) All of his friends are rubber fetishists. When he travels, it's only to fetish events where he can wear his rubber clothing publicly. He will date only other rubber fetishists, which seems to have severely limited his romantic prospects, and he posts photos of himself in rubber to his social-media accounts. I read your column, and I understand that kinks aren't chosen, and they can be incorporated into a person's sex life in a healthy way. But my brother's interest in rubber seems obsessive. Your thoughts?

Rubbered Up Baby Brother's Erotic Rut

If your brother was obsessed with surfing or snowboarding and built his life around chasing waves or powder—and would date only people who shared his passion—you wouldn't have written me. Same goes if he were obsessed with pro sports, as so many straight men are, or Broadway shows, as so many gay men are. The only "problem" here is that your brother's obsession makes his dick hard—and to be clear, RUBBER, the problem is yours, not his. An erotic obsession or passion is just as legitimate as a nonerotic one. And even if I thought your brother had a problem—and I do not—nothing I wrote here would result in him liking his rubber clothes, rubber buddies or rubber-fetish events any less.

I'm a 28-year-old straight man married to a 25-year-old straight woman. My wife and I were watching a video about sex and the female orgasm, and they were talking about how, unlike men, women don't have a refractory period after orgasm. We were confused because we are almost the complete opposite. I have never experienced drowsiness, lessened sensitivity or quickened loss of erection after orgasm. My wife, on the other hand, doesn't even like me kissing her bits after orgasm. She says they are tender and sore afterward, and this feeling can last for hours. Is this normal?

Newlywed's Orgasms Rarely Multiply

What you describe isn't *the* norm, NORM, but it's *your* norm.

Most men temporarily lose interest in sex immediately after climaxing. It's called the refractory period and it can last anywhere from 15 minutes (for teenagers) to 24 hours (for old-timers). It's a hormone thing: After a guy comes, his pituitary gland pumps prolactin into his bloodstream—and prolactin blocks dopamine, the hormone that makes a dude horny and keeps him horny. But some men release very little prolactin and consequently have short refractory periods; a handful of men have no refractory period at all and are capable of multiple orgasms. You don't mention the ability to come again and again, but you do sound exceptional in that you don't lose your erection after you come. Your wife also sounds exceptional, NORM, since most orgasmic women are capable of having multiple orgasms—but most women ≠ all women. (I've always loved what groundbreaking sex researcher Mary Jane Sherfey wrote in 1966, "The more orgasms she has, the more she *can* have—*for all intents and purposes*, the *human female is sexually insatiable*." Emphasis hers.)

But again, NORM, there's nothing wrong with either of you. It's just that *your* norm isn't *the* norm—and that's only a problem if you choose to regard it as one.

On the Lovecast *(savagelovecast.com), strap it on with Tristan Taormino! Contact Dan via mail@savagelove.net; follow him on Twitter @fakedansavage, and visit ITMFA.org*

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HOW TO GIVE A WORLD CLASS BLOWJOB
THURS. NOV. 29TH

This workshop is open to women only. In this workshop you will learn how to give amazing handjobs and blowjobs! This is our most popular class and ALWAYS sells out, so book early. Tickets are $20 per person or 2 for $30 when prepaid by 11/27/18. If space is available, tickets are $25 per person on the day of the workshop.

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TOKE OF THE WEEK

» JEFFERSON VANBILLIARD

The Ghost MV1

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Ghost Vapes has even taken its patented technology a step further with the newly released "stealth edition," which resembles something from a Tom Clancy novel. Visit GhostVapes.com to find out more.

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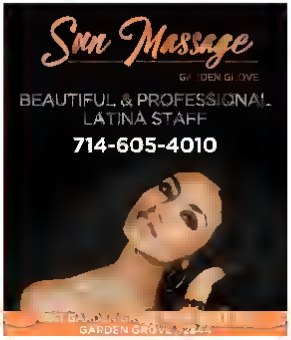
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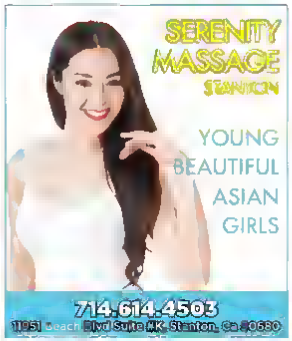
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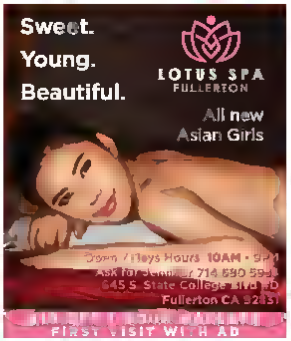
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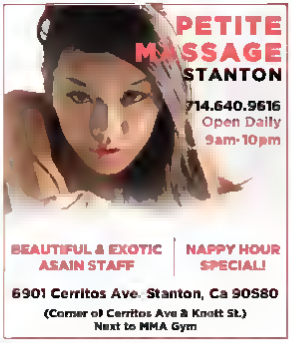
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BIG ADVENTURE FEST

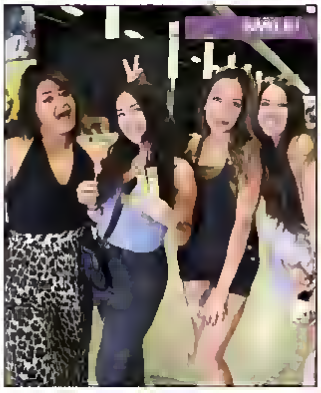
PHOTOS BY JOHN GILHOOLEY

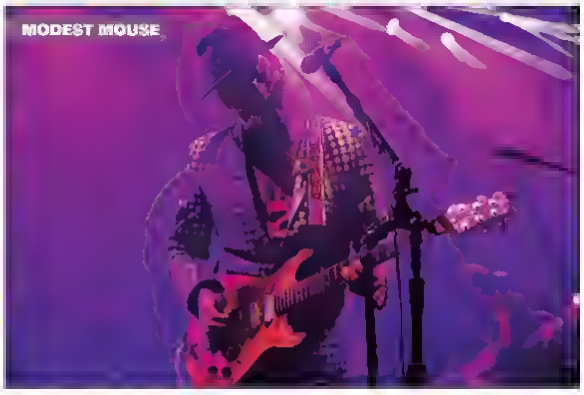
The Big Adventure Fest—an extravaganza that combines music and standup comedy, with the added bonus of live podcasts, video games, cosplay, comic books, unicorns and more—debuted Nov. 3 at the Orange County Fairgrounds. Headliners for the two-day event included musical guests Empire of the Sun, Modest Mouse and Cold War Kids. On the laughter side of the bill, what better representatives for all of this craziness than Patton Oswalt and Jim Jefferies?

—NATE JACKSON

COLD WAR KIDS

DARTH MICKEY

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